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## Eighth Blackbird: Scintillating Centenarians

Department of Music, University of Richmond

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**THE UNIVERSITY OF RICHMOND  
DEPARTMENT OF MUSIC  
PRESENTS**

**Scintillating Centenarians:**

A celebration of the 100th Birthdays of  
Elliott Carter and Olivier Messiaen

***eighth blackbird***

Matt Albert, violin

Matthew Duvall, percussion

Michael Maccaferri, clarinet

Tim Munro, flute

Nicholas Photinos, cello

**Paul Hanson, piano**

**Joanne Kong, piano**

**Monday, February 23, 2009**

**7:30 p.m.**

**Camp Concert Hall**

**Booker Hall of Music**



## *Program*

Enchanted Preludes (1988)

Elliott Carter  
(b. 1908)

Tim Munro, *flute*  
Nicholas Photinos, *cello*

Night Fantasies (1980)

Paul Hanson, *piano*

Con Leggerezza Pensosa - Omaggio a Italo Calvino (1990)

Michael Maccaferri, *clarinet*  
Matt Albert, *violin*  
Nicholas Photinos, *cello*

Esprit Rude/Esprit Doux I and II (1985, 1994)

Tim Munro, *flute*  
Michael Maccaferri, *clarinet*  
Matthew Duvall, *marimba*

## *Intermission*

Visions de l'Amen (1943)

Olivier Messiaen  
(1908-1992)

I Amen de la création

*Amen of Creation*

*Amen, let it be! "God said: Let there be light! And there was Light!" (Genesis)*

- II      Amen des étoiles, de la planète à l'anneau  
*Amen of the Stars, of the Ringed Planet*  
*A wild and brutal dance. The stars, the suns and Saturn, the planet with the multicolored ring, are spinning violently. God calls them and they say:*  
*"Amen, here we are!" (Book of Baruch)*
- III     Amen de l'agonie de Jésus  
*Amen of Jesus' Agony*  
*Jesus suffers and weeps.*  
*"My Father, if this cup may not pass away from me, except I drink it, thy will be done." (St. Matthew)*
- IV     Amen du désir  
*Amen of Desire*  
*The word 'desire' should be understood in its highest spiritual meaning.*
- V      Amen des anges, des saints, du chant des oiseaux  
*Amen of the Angels, of the Saints, and of the Birds*  
*Song of the Purity of the Saints: Amen. Jubilant singing of the birds: Amen. "The angels bow down before the throne: Amen." (Apocalypse of St. John)*
- VI     Amen du jugement  
*Amen of Judgement*  
*Three icy notes like a bell of doom. Verily, I say unto you, Amen. "Depart from me, ye cursed!" (St. Matthew)*
- VII    Amen de la consommation  
*Amen of the Consummation*  
*Consummation. Paradise. The life of the glorious bodies in chimes of light. "From brightness to brightness." (Book of Proverbs) Amen.*

Paul Hanson, piano  
 Joanne Kong, piano

Special thanks to Hil Scott, Media Production Coordinator  
 Please join the musicians for a Talk Back discussion following tonight's performance

## Elliott Carter

Twice winner of the Pulitzer Prize, first composer to receive the United States National Medal of Arts, one of the few composers ever awarded Germany's Ernst Von Siemens Music Prize, and in 1988 made "Commandeur dans l'Ordre des Arts et des Lettres" by the Government of France, Elliott Carter is internationally recognized as one of the leading American voices of the classical music tradition. He recently received the Prince Pierre Foundation Music Award, bestowed by the Principality of Monaco, and was one of a handful of living composers elected to the Classical Music Hall of Fame.



First encouraged toward a musical career by his friend and mentor Charles Ives, Carter was recognized by the Pulitzer Prize Committee for the first time in 1960 for his groundbreaking compositions for the string quartet medium, and was soon thereafter hailed by Stravinsky for his *Double Concerto* for harpsichord, piano and two chamber orchestras (1961) and *Piano Concerto* (1967), both of which Stravinsky dubbed "masterpieces". While he spent much of the 1960s working on just two works, the *Piano Concerto* and *Concerto for Orchestra* (1969), the breakthroughs he achieved in those pieces led to an artistic resurgence that gathered momentum in the decades that followed. Indeed, one of the extraordinary features of Carter's career is his astonishing productivity and creative vitality as he reaches the midpoint of his tenth decade. Critics agree that his recent scores are among the most attractive, deeply-felt and compelling works he has ever written.

Carter's first opera, *What Next?*, commissioned by the Staatsoper Unter den Linden in Berlin, was introduced there in 1999 under Daniel Barenboim and made its staged premiere in July of 2006 at the Tanglewood Music Festival under James Levine.

Recent premieres of chamber works include the playfully humorous *Mosaic*, with the Nash Ensemble in 2005 as well as three premieres in 2006: *Intermittences*, a piano solo co-commissioned by Carnegie Hall Corporation and The Gilmore International Keyboard Festival and performed by Peter Serkin, *In the Distances of Sleep*, with Michelle

DeYoung and the MET Chamber Ensemble under James Levine, and *Caténaires*, a solo piano piece performed by Pierre-Laurent Aimard. A new horn concerto was premiered in the fall of 2007, and premieres of *Figment IV* for solo viola and a *Clarinet Quintet* took place in the spring of 2008.

December 11, 2008 marked Carter's 100th birthday with celebrations worldwide. In collaboration with G. Schirmer, Boosey & Hawkes launched a centenary website, [www.carter100.com](http://www.carter100.com), to chronicle and announce the exciting 100th birthday season. Events included festivals in New York and Tanglewood, and the world premieres of *Sound Fields* for string orchestra, a flute concerto, and *Interventions* for piano and orchestra. Worldwide, performers such as Pierre-Laurent Aimard, Ursula Oppens and the Pacifica Quartet marked the centenary with international tours of signature Carter works, while institutions such as Saint Louis Symphony, Nash Ensemble (UK), Lucerne Festival Academy (Switzerland), and Casa da Música (Portugal) dedicated entire evenings to a mixture of Carter repertoire.

A native of New York City, Carter has been compared as an artist to another New Yorker, Henry James, with whom he is seen to share multifaceted richness of vision and fastidiousness of craft based on intimate familiarity with Western (and in Carter's case, non-Western) artistic traditions. Like Henry James, Carter and his work reflect the impress of a lasting and deeply felt relationship with Europe, a relationship dating from adolescent travels with his father, nourished by study of the fruits of European artistic and intellectual culture, and cemented by a 3-year course of musical training in Paris with Nadia Boulanger during the period 1932-1935. Enriched through wide acquaintance with European artists, including many, such as Bartók and Stravinsky, who came to America during World War II, Carter has seen his work as widely appreciated and as actively encouraged overseas as in his own country. In 1987 the Paul Sacher Foundation moved to acquire all Carter's musical manuscripts, to be permanently maintained in a public archive in Basel alongside similarly comprehensive deposits of the manuscripts of Stravinsky, Boulez, Bartók, Hindemith, Strauss and other universally acknowledged 20th-century masters.

*Reprinted by kind permission of Boosey & Hawkes*

DVD excerpts: *Elliott Carter: A Labyrinth of Time* (Idéale Audience International, 2004)

## COMPOSER'S NOTES

*Enchanted Preludes* is a birthday present for Ann Santen, commissioned by her husband, Harry, and composed in gratitude for their enthusiastic and deeply caring support of American music. It is a duet for flute and cello in which the two instruments combine their different characters and musical materials into statements of varying moods. The title comes from a poem of Wallace Stevens: *The Pure Good of Theory*, "All the Preludes to Felicity," stanza no. 7:

Felicity, ah! Time is the hooded enemy,  
The inimical music, the enchanted space  
In which the enchanted preludes have their place.

*Night Fantasies* is a piano piece of continuously changing moods, suggesting the fleeting thoughts and feelings that pass through the mind during a period of wakefulness at night. The quiet, nocturnal evocation with which it begins and returns occasionally, is suddenly broken by a flighty series of short phrases that emerge and disappear. This episode is followed by many others of contrasting characters and lengths that sometimes break in abruptly and, at other times, develop smoothly out of what has gone before. The work culminates in a loud, obsessive, periodic repetition of an emphatic chord that, as it dies away, brings the work to its conclusion. In this score, I wanted to capture the fanciful, changeable quality of our inner life at a time when it is not dominated by strong, directive intentions or desires—to capture the poetic moodiness that, in an earlier romantic context, I enjoy in works of Robert Schumann like *Kreisleriana*, *Carnaval*, and *Dauidsbundlertänze*.

*Con Leggerezza Pensosa - Omaggio a Italo Calvino* was commissioned by Dr. Raffaele Pozzi, the director of the Istituto di Studi Musicali in Latina, Italy, as an homage to the Italian author, Italo Calvino, to be performed in connection with the institute's first annual awards for the best musicological papers of the year. Italo Calvino, who died after writing but before giving his Norton Lectures at Harvard University, *Six Memos for the Next Millennium* (*Lezioni americane*), was singled out for this homage because he presents in these lectures a new view of humanism which has become an inspiration for the Istituto di Studi Musicali. The title was suggested by the remark Calvino makes in his lecture on *Lightness*: "spero innanzitutto d'aver dimostrato che esiste una leggerezza della pensosità, così come tutti sappiamo che esiste una leggerezza della frivolezza; anzi, la leggerezza pensosa può far apparire la frivolezza come pesante e opaca."

(Above all I hope to have shown that there is such a thing as a lightness of thoughtfulness, just as we know there is a lightness of frivolity. In fact, thoughtful lightness can make frivolity seem dull and heavy.) My short piece for clarinet, violin and cello was written in June 1990.

*Esprit Rude/Esprit Doux [I]* for flute and clarinet was composed for the celebration of Pierre Boulez's 60<sup>th</sup> birthday on March 31, 1985 in Baden-Baden. The title, translated as 'rough breathing/ smooth breathing,' refers to the pronunciation of classical Greek words beginning with a vowel or an R. With *esprit rude* (rough breathing) the initial vowel (or R) is to be preceded by a sounded H, and is indicated by a reversed comma above the letter. With *esprit doux* (smooth breathing) the initial vowel is not to be preceded by H and is indicated by a comma above the vowel. In the Greek for 'sixtieth year' — ἐξήκοστον εἶτος — (transliterated as *hexèkoston etos*) the initial epsilon of the first word has a rough breathing sign while the epsilon of the second has a smooth one.

The score begins and ends with the motto:

B flat C	A	E	
B (O) U	L	E	(Z)
	t	a	

Using both the French and German names of the notes.

Both instruments have some rough and some smooth breathing.

*Esprit Rude/Esprit Doux II* for flute, clarinet and marimba, was composed for the celebration of Pierre Boulez's 70<sup>th</sup> birthday on March 30, 1995 in Chicago. In the Greek for 'seventieth year' — εβδομηκοστὸν εἶτος — (transliterated as *hebdomekoston etos*) the initial epsilon of the first word has a rough breathing sign while the epsilon of the second has a smooth one.

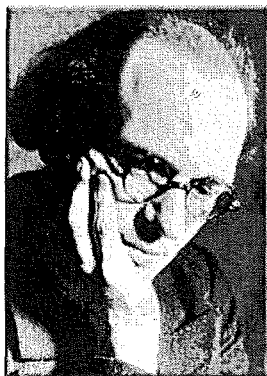
The score ends with the motto:

B flat C	A	E	
B (O) U	L	E	(Z)
	t	a	

Using both the French and German names of the notes.



## Oliver Messiaen



With tonight's concert we also celebrate the centennial of Olivier Messiaen, one of twentieth-century music's most significant composers who created an unmistakably new and innovative musical language. Messiaen's destiny was forecast before birth in the well-known words of his mother, accomplished poetess Cécile Sauvage: "I carry within me the love of mysterious and marvelous things....All the Orient is singing here

within me, with its blue birds, with its butterflies....The anguish of art's mysteries will dispersed...."

The encouragement provided by both of his parents included a strong immersion in the Catholic faith and exposure to drama and literature, and further interests developed in the areas of the magical, spiritual and supernatural. Messiaen began composing at the age of 7, and the score of Debussy's *Pelléas et Mélisande*, a gift from harmony teacher Jean de Gibon, proved to be a decisive source of inspiration for the young composer. He was awarded numerous *premier prix* honors while enrolled at the Paris Conservatoire, receiving instruction from Paul Dukas, Marcel Dupré, and Maurice Emmanuel. In particular, the intense work ethic required in Dupré's organ class shaped Messiaen's high degree of productivity as a composer; his second wife Yvonne Loriod (still living) wrote that he "was very slow in his work, but he always worked well and exceptionally thoroughly." Messiaen would establish a reputation as one of the most revered teachers of the twentieth century, with his Paris Conservatoire seminars in analysis attracting students worldwide. In addition to Loriod, other pupils who would lead significant creative lives included Karlheinz Stockhausen, Iannis Xenakis, and Pierre Boulez.

Nurturing an individual style of composition was central to his philosophy of teaching, and openness to a wide range of styles was reflected in the admiration he held for many, including Debussy, Ravel, Stravinsky, Villa-Lobos, Albéniz, Mussorgsky, Chopin, Rameau and Scarlatti. Organist-composers such as Charles Tournemire and Charles-Marie Widor were also influential, and in the words of historian Christopher Dingle, Messiaen's works "would make the single most important contribution to assuring that the organ repertoire retained its relevance throughout the twentieth century." During his lifetime Messiaen became not only a celebrated composer but a respected keyboardist as well; in 1931 he became organist at the *Église de la Sainte-Trinité* in Paris, holding the position for more than sixty years.

The unique style of Messiaen reflects a number of influences and interests that depart from conventional Western practices. First and foremost, he described himself as a *compositeur de rythmicien*: "I consider rhythm the prime and perhaps the essential part of music.... A rhythmic music is one that disregards repetition, squareness, and regular division, a music that is, in short, inspired by the movement of nature, a movement of free and uneven durations." Separating rhythmic figurations from their dependence upon regular pulse and tonality (a characteristic he studied in works of Debussy and Stravinsky), he incorporated complex features of Greek and Hindu rhythms, non-retrogradable patterns (where the rhythm is the same, whether played forwards or backwards), and the concept of additive rhythms in which lengthening of a note value, or insertion of a short note value, alters an otherwise metrically regular line. At the core of Messiaen's harmonic and melodic language were the seven modes of limited transposition, which created a distinct sound world more coloristic than functional in nature. The degree to which the composer was synesthetic is hard to pinpoint, but Messiaen did make associations between various modes or chords and specific colors, for example: "...the first transposition of Mode 2 is defined like this: blue-violet rocks speckled with little gray cubes, cobalt blue, deep Prussian blue, highlighted by a of violet-purple, gold, red, ruby, and stars of mauve, black, and white. Blue-violet is dominant."

Further influences in sound and texture were drawn from such diverse sources of as Japan, Indonesia, Russia, India and Gregorian Chant, and he featured the unusual instrument, the *ondes Martenot*, in many of his works including *Fête des Belles Eaux*, *Turangalila-symphonie*, *Trois petites liturgies de la présence divine*, and his opera, *Saint François d'Assise*.

Arguably the most recognizable and original stylistic characteristic of Messiaen's music was his use of birdsong. While incorporated into earlier works (such as *Visions de l'Amen* and *Vingt regards sur l'Enfant Jésus*), birdsong was consistently present in most compositions from the early 1950s onward. The fascination with birds began in his youth, and as a serious ornithologist, Messiaen kept extensive, meticulous notations of birdsong from walks through the French countryside and numerous travels abroad. In becoming part of the musical texture, the original songs were freely adapted through repetitions, addition of extra notes, doublings, and harmonic treatment. Noted Messiaen scholar and performer Peter Hill related that Messiaen once told a program printer not to include his bio, saying, "I wish to disappear behind the birds."

Messiaen viewed both nature and human love as complementary to faith in God: "God being present in all things, music dealing with theological subjects can and must be extremely varied...I have therefore, in the words of Ernest Hello [surrealist poet], tried to produce a music that touches all things without ceasing to touch God....A great love is a reflection, a pale reflection, but nevertheless a reflection of the one true love, the divine love."

*Visions d'Amen* dates from 1943, two years after Messiaen was appointed professor of harmony at the Paris Conservatoire, and was his first commission following captivity in a prison camp during World War II (during which he composed the well-known *Quatour pour la fin du temps*). The seven parts explore various aspects of Amen, and is unified by a reappearing main theme that has been called the "Creation Theme" or "Theme of God." *Visions* was the first work of many written with the remarkable pianism of Yvonne Loriod in mind; she performed the highly virtuosic first piano part, while Messiaen's second part contains the principal thematic ideas.

In his review of the première, Arthur Honegger wrote that “the experience was a perfect success. I must say straight away that this work by Olivier Messiaen seems to me a remarkable one, of great musical richness and grandeur in its conception.”

*Notes by Joanne Kong*

Sources:

Christopher Dingle: *The life of Messiaen* (New York, NY: Cambridge University Press, 2007)

Paul Griffiths: *Olivier Messiaen and the Music of Time* (Ithaca, NY: Cornell University Press, 1985)

Peter Hill and Nigel Simeone: *Messiaen* (New Haven, CT: Yale University Press, 2005)

Claude Samuel: *Olivier Messiaen: Music and Color: Conversations with Claude Samuel*,  
trans. E. Thomas Glasgow (Portland, OR: Amadeus, 1994)

*Olivier Messiaen: The Music of Faith* (Films for the Humanities and Sciences, 2004)



## *Artist Biographies*

Described by The New Yorker as “friendly, unpretentious, idealistic and highly skilled,” the Grammy Award-winning *eighth blackbird* promises its ever-increasing audiences provocative and engaging performances. It is widely lauded for its performing style – often playing from memory with virtuosic and theatrical flair – and its efforts to make new music accessible to wide audiences. A New York Times reviewer raved, “*eighth blackbird*’s performances are the picture of polish and precision, and they seem to be thoroughly engaged...by music in a broad range of contemporary styles.” The sextet has been the subject of profiles in the New York Times and on NPR’s All Things Considered; it has also been featured on Bloomberg TV’s Muse, CBS’s Sunday Morning, St. Paul Sunday, Weekend America and The Next Big Thing, among others. In 2008 the group’s recording of “strange imaginary animals” won the Grammy Award for Best Chamber Music Performance. The ensemble is in residence at the University of Richmond in Virginia and at the University of Chicago.

The centerpiece of *eighth blackbird*’s 2007-2008 season is its kinetic program “The Only Moving Thing”, featuring new commissions by Steve Reich, and maverick composers David Lang, Michael Gordon and Julia Wolfe. The group is also premiering *Mirrors*, a ground-breaking new multimedia work by composer Tamar Muskal and interactive digital artist Danny Rozin, as well as a new work by Stephen Hartke as part of the group’s “Sound Mirror” program. This season, *eighth blackbird* makes their debut at Carnegie’s Zankel Hall and the Pittsburgh Chamber Music Society, returns to the Kennedy Center, and is in residence at DePauw University and the University of Michigan at Ann Arbor. *eighth blackbird* also inaugurates its hometown series at the Harris Theater at Millennium Park.

In previous seasons, the sextet has appeared in South Korea, Mexico, Canada, Amsterdam, and throughout North America, including performances at Carnegie Hall, Lincoln Center's Alice Tully Hall, the Metropolitan Museum, the Kennedy Center, the Library of Congress, the Cleveland Museum of Art, and the La Jolla Chamber Music Society, and has performed as soloist with the Utah Symphony and the American Composers Orchestra. During the summer the group has appeared several times at Cincinnati's Music X, the Great Lakes Music Festival, Caramoor International Music Festival, and Norfolk Chamber Music Festival. They have also appeared at the Tanglewood Music Center, the Bravo! Vail Valley Music Festival, and in 2006 made their debut at the Ojai Music Festival, where the group was named Music Director for the 2009 season.

Since its founding in 1996, eighth blackbird has been active in commissioning new works from eminent composers such as George Perle, Frederic Rzewski, Joseph Schwanter, Paul Moravec, and Stephen Hartke, as well as ground-breaking works from Jennifer Higdon, Derek Bermel, David Schober, Daniel Kellogg, Carlos Sanchez-Gutierrez, and the Minimum Security Composers Collective. The group received the first BMI/Boudleaux-Bryant Fund Commission and the 2007 American Music Center Trailblazer Award and has received grants from BMI, Meet the Composer, the Greenwall Foundation, and Chamber Music America, among others.

The ensemble is enjoying acclaim for its four CDs released to date on Cedille Records. The first, *thirteen ways*, was selected as a Top 10 CD of 2003 by Billboard magazine. *beginnings*, their second disc, was summed up by the New York Times: "The performances have all the sparkle, energy and precision of the earlier outings...It is their superb musicality and interpretive vigor that bring these pieces to life." *About fred*, featuring the music of Frederic Rzewski, the San Francisco Chronicle reported: "The music covers all kinds of moods and approaches, from dreamy surrealism to caffeinated unison melodies, and the members of eighth blackbird deliver it all with their trademark panache." Their fourth CD, titled *strange imaginary animals*, was released in November 2006. In 2006, the group debuted on the Naxos label in a performance of The Time Gallery, commissioned by eighth blackbird from 2004 Pulitzer Prize-winning composer Paul Moravec.

The members of *eighth blackbird* hold degrees in music performance from Oberlin Conservatory, among other institutions. The group derives its name from the Wallace Stevens poem "Thirteen Ways of Looking at a Blackbird." The eighth stanza reads:

I know noble accents  
And lucid, inescapable rhythms;  
But I know, too,  
That the blackbird is involved  
In what I know



Pianist *Paul Hanson* has been acclaimed for his "dexterous authority" (*Los Angeles Times*), "relentless tension and drama" (*The Virginian-Pilot*), and the *San Antonio Express-News* wrote that "Hanson's tender singing line, intelligent phrasing and total magisterial command made this a distinguished performance." He holds degrees from Washington State University, the University of Southern California and University of Oregon, and has studied with Daniel Pollack, Leonard Stein, and Victor Steinhardt.

A noted interpreter of contemporary music, his solo repertoire includes the complete music of Schoenberg, repertoire of Ives, Stockhausen, Boulez, Ligeti and Carter, and numerous chamber performances include the works of Mario Davidovsky, Joan Tower, David Froom, William Bolcom, Ann Callaway, Lukas Foss, Michael Torke, Morton Feldman, Pierre Boulez, Ned Rorem, George Crumb, Robert Stewart, Stephan Prock, Benjamin Broening, Richard Danielpour, Oliver Knussen, and John Adams. Dr. Hanson has served as Assistant to the Archivist of the Arnold Schoenberg Institute, and is currently on the music faculty at the University of Richmond. He and Joanne Kong were delegates to the Messiaen 2008 International Centenary Conference held at the Birmingham Conservatoire, and this season presented a series of concerts to celebrate the centennial year of Elliott Carter and Olivier Messiaen.

Recognized as an artist of exceptional versatility, pianist and harpsichordist *Joanne Kong* has received critical praise for her “utmost keyboard sensitivity and variety of tone” (*Richmond Times-Dispatch*), “remarkable technical ability” (*The Oregonian*), and “superb artistry” (*San Antonio Express-News*). Her harpsichord/piano 2-CD set of the Bach *Goldberg Variations*/Beethoven *Diabelli Variations* on the *BRIOSO* label has received critical acclaim, as have CDs with violinist Karen Johnson and baritone Zheng Zhou . Her numerous honors include a fellowship to the American Academy of the Arts in Europe, and the Grand Prize in the 1985 International Piano Recording Competition.

Dr. Kong’s concertizing as a soloist has included orchestral performances under William McGlaughlin, Myung-Whun Chung, Alexander Kordzaia, Eckart Preu, Gil Rose, Alex Pauk, Samuel Baron, Mark Russell Smith and George Manahan, and she is in frequent demand as a chamber keyboardist at concert venues throughout the country, including collaborations with the Shanghai String Quartet, flutist Eugenia Zukerman, soprano Ying Huang, baritones James Weaver and Zheng Zhou, and cellist James Wilson. She is also a noted Bach specialist and has performed in the Los Angeles Bach Festival, Abbey Bach Festival, Houston Harpsichord Recital Series, Oregon Bach Festival, and Winter Park Bach Festival.

Her repertoire includes contemporary works of Olivier Messiaen, Gyorgy Ligeti, Oliver Knussen, Elliott Carter, John Cage, Arvo Pärt, William Bolcom, John Corigliano, Chou Wen-Chung, Gunther Schuller, Joan Tower, Vivian Fine, Margaret Brouwer, Lester Trimble, Joel Feigin, Joseph Baber, Daniel Perlono, Allan Blank, and Robert Linn. In 2007, she premiered *Side By Side* by Pulitzer Prize-winning composer Michael Colgrass, the first concerto to feature a single soloist on both the piano and harpsichord. The work was co-commissioned by Esprit Orchestra (Toronto), the Boston Modern Orchestra Project, and the Richmond Symphony; the Richmond performance will take place in the 2009-2010 opening season of Richmond CenterStage. Dr. Kong is a graduate of the University of Southern California and University of Oregon, and she currently is director of Chamber Music and Accompanying at the University of Richmond.



**FALL 2008 – SPRING 2009**  
**DEPARTMENT OF MUSIC FREE EVENTS**  
**Camp Concert Hall, unless otherwise noted**

***Fall 2008***

**Family Weekend Concert**

Fri, Sept 19 – 7:30p

**“Music and Torture”**

Suzanne G. Cusick,  
*musicologist*

Sun, Oct 5 – 3p

**Brian Jones & Friends**

Sun, Oct 5 – 7:30p

**Duo-Piano Recital**

Richard Becker, piano  
 Doris Wylee-Becker, piano  
 Sun, Oct 26 – 3p

**Schola Cantorum and  
 University Women’s Chorale**

Sun, Nov 2 – 3p

**Third Practice Electro  
 Acoustic Music Festival**

Fri, Nov 7-  
 Sat, Nov 8

**David Esleck Trio**

Thurs, Nov 13 – 7:30p  
 Perkinson Recital Hall

**University Wind Ensemble**

Sun, Nov 16 – 7:30p

**University Jazz Ensemble and  
 Jazz Combo**

Mon, Nov 24 – 7:30p

**University Chamber  
 Music Ensembles**

Mon, Dec 1 – 7:30p

**University Orchestra**

Wed, Dec 3 – 7:30p

**Global Music Ensemble**

Thurs, Dec 4 – 7:30p

**Annual Christmas**

**Candlelight Service**

Sun, Dec 7 – 5 & 8p  
 Cannon Memorial Chapel

***Spring 2009***

**Schubert’s *Winterreise***

James Weaver, baritone  
 Joanne Kong, piano  
 Mon, Jan 19 – 7:30p

**“Music in Times of Civil Unrest”**

Richmond Symphony  
 Schola Cantorum  
 James River Singers  
 Fri, Jan 30 – 7:30p

**Richard Becker, *piano***

Sun, Feb 1 – 3p

**“The Magnanimity of  
 President Abraham Lincoln”**

William Lee Miller,  
 speaker  
 University Orchestra  
 Thurs, Feb 12 – 7:30p

**Doris Wylee-Becker, *piano***

Fri, Feb 20 – 7:30p

**“Scintillating Centenarians”**

Mon, Feb 23 – 7:30p

**“Madrigals of Love & War”**

Mon, Mar 16 – 7:30p

**University Wind Ensemble**

Sat, Apr 4 – 7:30p

**Schola Cantorum and  
 University Women’s Chorale**

Sun, Apr 5 – 3p

**University Jazz and  
 Brazilian Combo**

Mon, Apr 6 – 7:30p

**University Orchestra**

Wed, Apr 8 – 7:30p

**University Chamber  
 Music Ensembles**

Thurs, Apr 9 – 7:30p

**University Jazz Ensemble and  
 Jazz Combo**

Mon, Apr 13 – 7:30p

**World Music Concert**

Sun, Apr 19 – 3p  
 Jenkins Greek Theater